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ABSTRACT

In the fall of 1969, the Six Institutions' Consortium began a 3-phase program on African and Afro-American Studies Curriculum. This project is based on the continuing interest and purpose of the consortium to pool the resources and strengthen member institutions in the direction of achieving the overall quality improvement and services that they render to undergraduate education, in-service teacher education, and faculty development. This document presents articles on: (1) Incorporating African Literature in the Modern Foreign Languages Curriculum; (2) The Black Experience in Latin America; and (3) Afro-Spanish Literature: Its Place in Modern Language Teaching. Also included are bibliographies on Afro-Spanish literature and African and Carribean literature. (Author/HS)

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Pan Africanist Approach to Modern Language Study

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PAN-AFRICANIST APPROACH TO MODERN LANGUAGE STUDY

Proceedings of Workshop on Languages
Greensboro, North Carolina
January 28, 1971

Editor: Ewa U. Eko
SIX INSTITUTIONS' CONSORTIUM

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THE AFRICAN AND AFRO-AMERICAN STUDIES CURRICULUM PROJECT

In the fall of 1969, the Six Institutions' Consortium began a three-phase program on African and Afro-American Studies Curriculum, supported by a grant from the United States Office of Education as authorized by Title III, Higher Education Act of 1965 (P.L. 89-329).

This project is based on the continuing interest and purpose of the Consortium to pool the resources and strengthen member institutions in the direction of achieving the overall quality improvement and services that they render to undergraduate education, in-service teacher education, and faculty development.

Essentially the entire project has to do with curriculum revision and cultural enrichment with specific subject-matter emphases during each of the phases. The first phase focused on the *Social Sciences* and *English* and *Literature;* the second on the *Arts* and *Humanities;* and the third on the *Life Sciences*. Each phase spans an academic year during which resources and facilities are provided to enhance a proper and legitimate accomplishment of the curricular task. The project features an in-service education for the faculty participants which enables them to improve their skills in curriculum building and enrich their cultural background, knowledge and resources regarding African and Afro-American Studies.

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The preparation of this workshop proceedings would not have been possible without the diligent efforts of the Consortium staff. Miss Frances Harris, Secretary, directed the meticulous care of typing the proceedings for photo printing.

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PREFACE

As a result of the growth of the elective trend in higher education, and the liberlization of the "required liberal arts courses", the languages are attracting fewer and fewer students. Also the upsurge of curriculum reform movement has challenged the modern languages as well as the other areas of the curriculum to develop and offer new and engaging curricular approaches and content material. Increasingly, students are demanding a curriculum that gives them a basis for knowing who they are and what they can do about issues that affect their lives. They are looking for a curriculum that not only *touches* their contemporary lives and situations, but also one that *relates* to their heritage and *provides* the variety and stimulation necessary for their formative experiences and growth.

In response to these considerations, the Six Institutions' Consortium held a Workshop on Modern Languages to provide faculty and students of its member institutions an opportunity to examine what can be done to enrich the curricular offerings and the language experiences that their students undergo. The workshop was scheduled as part of the 1970-71 Humanities phase of the Consortium's three-year project in African and Afro-American Studies Curriculum, supported by a grant from the U.S. Office of Education under Title III of the Higher Education Act of 1965. The purpose of the workshop was that of exploring new approaches

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to teaching and learning of modern languages as well as the utilization of materials and literature in these languages that can hold the attention and interest of their students, who are predominantly Black Americans.

Under the theme: *Pan Africanist Approach to Modern Foreign Language Study*, the workshop featured presentations and discussions that helped to highlight the Black man's heritage and creative contributions to humanity and the incorporation of these into the modern languages curriculum. There was a rich display of books and audio-visual materials in French and Spanish languages produced by and about the peoples of African descent in the New World and Africa.

The major presentations at the workshop provided the historical background and the evidence that document the many cultural and literary accomplishments of excellence that Black people of French and Spanish expressions have made. Suggestions were made on how these could be used to increase the effectiveness of modern language study. These presentations and the bibliographies that were made available to participants are offered herein for the benefit of all who are interested in utilizing these possibilities to improve and enlarge the cultural context of teaching and learning the modern foreign languages.

Ewa U. Eko
Coordinator and Project Director
Six Institutions' Consortium

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INCORPORATING AFRICAN LITERATURE IN THE MODERN FOREIGN LANGUAGES CURRICULUM

Naomi Garrett

As recently as a decade ago if someone had mentioned a workshop on the teaching of African Literature, he would have found few people interested in such a subject. In fact, if such a suggestion had been made to the majority of teachers of French, their immediate inquiry would have been "What literature?", showing the dearth of knowledge of or interest in the literature of a large segment of the people writing in the language being studied.

The events of the decade of the 60's which saw the gaining of independence by many of the former colonized territories of Africa, the creation of more than thirty new nations on that continent, the fight for equality and recognition of fundamental rights of blacks in the U.S. and the determination of the black man everywhere to gain recognition of human dignity have generated greater interest in Africa and her people and culture. As a result more Americans have attempted to increase their knowledge of Africa by visiting various parts of that vast continent and by studying the literature and other arts created there.

Africa and her culture still have definite and strong ties with Europe. One has only to think of the languages -- French, English, Spanish, Portuguese-- in which most of the literary works are produced to realize the truth of this statement. For our purposes today we shall look at part of the literary production created in French and examine the works of a few of these people who have given breadth and variety to the literature produced in that language. (We can probably see a precedent for this gift from Africa by thinking of the debt French artists acknowledged to African art in the early years of the current century.

The common assumption that Africa has only recently begun to produce a literature is not valid. Even the most cursory research of the accumulated tradition of oral tales will show the extent and variety of legends, proverbs, chants, sayings which have their roots in antiquity. These were handed down from generation to generation with traditional respect for historical form and content. This lore, including epic tales, ritual chants, proverbs, riddles and sayings, tells much about the culture and life styles of early Africans and serves as one of the sources of material for contemporary African writers.

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The question is often asked what type and how much African literature is considered suitable for use in French classes? Another frequent question is at what level can this material be utilized?

In an article "Suggestions for the Teaching of Negro Literature of French Expression" which appeared in the French Review for April 1969, Rachel Deutch suggests that students of all levels of French study--elementary, intermediate and advanced--can enjoy and gain from a study of African literature exactly as they do from a study of the French. While Professor Deutch gives several suggestions concerning suitable material (in fact we had already been successfully using several of these same selections before her article appeared) I should like to add others in order to give a wider range of the available possibilities.

As has been suggested the study of a unit on African literature should begin with a discussion of Africa with particular interest on the historical and geographical notions of the region represented. (Discussion on the vast extent of African literature may be helpful as few students, especially on lower levels, have heard anything at all about the writers or their works. It might be interesting to some classes to find information on some of the cultural traditions of the locality from which the author comes.

Since some selections chosen for study will probably be taken from writers originating from the French Caribbean as well as from the African continent, it might be wise to discuss the differences in geographical and political situations of these writers as such facts affect their views and their writings. Writers, such as Aimé Cesaire from Martinique or Léon Damas from French Guiana would understandably have an outlook different from that of writers from the continent of Africa. Writers from Haiti, whose experiences have been still different from those of the other groups just mentioned, might be expected to have yet a somewhat different outlook on life and to mirror this in their writings.

In studying African poets writing in French, "Negritude" would certainly be introduced. While a long and involved study of this movement would not be necessary--and certainly not advisable on the first two levels--a brief explanation of the basic concept would be essential. A good definition is that given by the originator of the idea, Léopold Sédar Senghor, an outstanding poet, currently president of Senegal. He defines Negritude as "the sum total of the black man's cultural values." Some of

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its aspects are rhythm (born of emotion), humor a defens[illegible] of those values long honored by African tradition and often unappr[illegible]iated by the Western world. In its eyes blackness is no longer a symbol of shame and degradation. One finds also the pervasive presence of the ancestors.

Information concerning the three founders of the Negritude movement--Senghor, Cesaire, Damas--should be introduced. You probably recall that one of them, Damas, spoke to us here last April.

In a poem such as the following *Souffles* by Birago Diop several aspects of Negritude may be noted:

Ecoute plus souvent
les choses que les êtres
la voix du feu s'entend
écoute dans le vent
le buisson en sanglots
C'est le souffle des ancêtres....

Ceux qui sont morts ne sont jamais partis
ils sont dans l'ombre qui s'eclaire
et dans l'ombre qui s'épaissit
les morts ne sont pas sous la terre
Ils sont dans l'arbre qui frémit
Ils sont dans le bois qui gémit
Ils sont dans l'eau qui coule
Ils sont dans l'eau qui dort
Ils sont dans la case, ils sont dans la foule:
Les morts ne sont pas morts.

In this poem which may be translated as *The Spirits of the Ancestors*, one notes the repition which helps to create the rhythm of the verse. The idea of the presence of the ancestors is clearly emphasized. The poet states the belief of many groups that life continues after death but in a different form. The dead are always around the living and there is no clear demarcation between the living and dead nor between animate and inanimate objects:

Listen more to things
Than to words that are said.
The voice of the fire cries
hear the voice of the water
listen to the wind
that brings the woods to sighs
It is the spirit of the ancestors...

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Those who are dead have never gone away
they are in the shadows darkening around
and in the shadows fading into day,
the dead are not under the ground
They are in the trees that quiver
They are in the woods that moan
They are in the waters which flow
They are in the waters which sleep
They are in the homestead, they are in the crowd:
The dead are never dead.

Femme Noire, which is considered among Senghor's most beautiful verse, illustrates other aspects of Negritude:

Femme nue, femme noire
Vetue de ta couleur qui est vie, de ta forme qui est beauté.
J'ai grandi à ton ombre; la douceur de tes mains bandait mes yeux.
Et voilà qu'au coeur de l'Eté et de Midi, je te découvre terre promise, du haut d'un haut col calciné.
Et ta beauté me foudroie en plein coeur, comme l'éclair d'un aigle.

Femme nue, femme obscure!
Fruit mûr a la chair ferme, sombres extases du vin noir,
bouche qui fais lyrique ma bouche
Savane aux horizons purs, savane qui frémis aux caresses ferventes du Vent d'Est
Tam-tam sculpté, tam-tam tendu qui grondes sous les doigts du Vainqueur.
Ta voix grave de contre--alto est le chant spirituel de l'Aimée.

Femme nue, femme obscure!
Huile que ne ride nul souffle, huile calme aux flancs de l'athlète, aux flancs des princes du Mali
Gazelle aux attaches célestes, les perles sont étoiles sur la nuit de ta peau
Délices des jeux l'espirit, les reflets de l'or rouge sur ta peau qui se moire
A l'ombre de ta chevelure, s'éclaire mon angaisse aux soliels prochains de tes yeux.

Femme nue, femme noire!
Je chante ta beauté qui passe, forme que je fixe dans l'Eternel
Avant que le Destin jaloux ne te réduise en cendres pour nourier les racines de la vie.

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The student will notice the unusual images in this poem so different from those found in poems from France. Notice also the uncommon comparisons to animals and musical instruments. Senghor's use of adjectives such as "noire", "obscur", "sombre" and the subtle use of light, sight, and color should be of interest. The similarity between Senghor's rhythm and that of the "verset" used by Claudel should be noted by students on the advanced level:

Nude Woman, black woman
Clad in your color which is life
In your shape which is beauty!
I have grown big in your shade, and the sweetness
of your hands has blinded me.
Here in the heart of summer and at midday
I find the promised land
And your beauty strikes me to the heart
As lightning strikes the eagle.

Naked woman, unknown woman
Ripe fruit with firm flesh, dark ecstacies of black wine,
Mouth which makes my mouth lyric
Savannas of wide horizons, plains trembling under the warm
touch of the East winds,
Carved tomtom, muttering tomtom sounding under the conquerors'
fingers
Your grave deep voice is the spiritual song of the Beloved.

Naked woman, black woman
Your passing beauty I make eternal
Before it is turned to ashes by jealous Fate to nourish the
roots of life.

Another poem presenting unusual images is Jacques Roumain's *Sur le chemin de Guinee*. Roumain was one of the Haitian writers who in the late 20's and early 30's began to see in the traditions and beliefs of the masses in their country the subjects for much of their verse. Suffering from the indignites heaped upon them by the Americans who occupied their country by military force, they reacted by turning away from the French element in their heritage and seeking ways of stressing their African ancestry that they had formerly tried to forget. Note, this particular poem, one of Roumain's best known selections, is based upon the belief, popular among the Haitian peasants, that the soul returns to Guinea after death. The poem abounds with the things the peasant hopes to find upon his return to his ancestral home.

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C'est le lent chemin de Guinée;
Voici les branchages, les arbes, la forêt:
Ecoute le bruit du vent dans ses longs cheveaux
d'éternelle nuit.
C'est le lent chemin de Guinée;
Tes pères t'attendent sans impatience
sur la route; ils palabrent.
Ils t'attendent.
Voici où les ruisseaux grelottent
comme des chapelets d'os.
C'est le lent chemin de Guinée;
il ne te sera pas fait de lumineux accueil
au noir pays des hommes noir:

Sous un ciel fumeux percé de cris d'oiseaux,
autour de l'oeil du mangot,
les cils des arbes s'écartent sur la clarté pourrissante
Là t'attend au bord e l'eau un paisible village et la
case de tes pères et la dure pierre familiale
Où reposer ton front.

The unusual figures of speech--the singular images of sound, sight and even smell--added to the rhythm of the poem imbue it with a surprising and touching beauty.

It's a long road to Guinea
Death takes you down
Here are the boughs, the trees, the forest
Listen to the sound of the wind in its long
hair of eternal night.
It's the long road to Guinea
Where your fathers await you without impatience
Along the way, they talk
They wait
This is the hour when the streams rattle like
beads of bone.

It's the long road to Guiena
No bright welcome will be made for you there
In the dark land of dark men.

Under a smoky sky pierced by the cry of birds
Around the eye of the river
the eyelashes of the trees open on decaying light
There, there awaits you beside the water a quiet village
And the hut of your fathers, and the hard
ancestral stone
where your head will rest at last.

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Emile Roumer, too, sought to emphasize in his verse those elements in his country's heritage that remained close to Africa. One of the most popular poems is *Declaration paysanne* in which a peasant declares his love for a young girl. He compares the young lady to delicious foods. This creole names of the choice dishes heighten the native flavor of the poem which has been set to the music of a "meringue:"

Marabout de mon coeur, aux seine de mandarine,
tu m'es plus savoureux que crabe en aubergine,
tu es un afiba dedans mon calalour,
le doumboueil de mon pois, mon thé de z'herbe à clou.
Tu es le boeuf sale dont mon coeur est la couane
l'acasson au sirop qui coule en ma gargane.
Tu es un plat fumant, diondion avec dur riz,
des okras croustillants et des thazars bien frits...
Ma fringale d'amour te suit où que tu ailles;
ta fesse est un boumba chargé de victuailles.

High yellow of my heart with breasts like tangerines,
You taste better to me than eggplant stuffed with crab.
You are the tripe in my pepper-pot
the dumpling in my peas, my tea of aromatic herbs.
You are the corned beef whose customhouse is my heart,
My mush with syrup that trickles down my throat.
You are a steaming dish, mushrooms cooked with rice,
Crisp potato fries, and little fish fried brown...
My hankering for love follows wherever you go.
Your bum is a gorgeous basket brimming with fruit and meats.

Roumer's poem would probably be too difficult for any but the more advanced students. But with a little help with a few uncommon words, the latter should be able to appreciate the patterns of a culture, where a young swain uses as his measure of beauty and perfection succulent foods instead of some of the more common standards of our society.

Humor that Roumer uses to good advantage in his *"Declaration paysanne* is a frequent element in verse by poets of African descent writing in French. Léon Damas, to whom reference was made earlier, flavors his *Nuit Blanche* with a subtle, cynical humor in his attack against the imposition of Western ideas, standards and biases:

Mes amis j'ai valsé
valsé comme jamais mes ancêtres
les Gaulois

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au point que j'ai le sang
qui tourne encore
à la viennoise

Mes amis j'ai valsé
valsé toute mon enfance vagabondant
sur quelques Danube bleu
Danube blanc
Danube rouge
Danube vert
Danube rose
Danube bleu blanc rouge vert rose

Mes amis j'ai valsé
valsé follement au point que souvent
souvent
j'ai cru tenir la taille
de tonton Gobineau
ou de cousin Hitler
ou du bon Aryen
qui Machonne sa viellesse sur quelque banc de square.

My friends, I have waltzed
Waltzed as never my ancestors
the Gauls did
to the point that my blood
is still turning
As if I were from Vienna
My friends, I have waltzed
Waltzed deliriously
To the point that often

so very often
I believed that I was as tall as
Old Uncle Gobineau
Or Cousin Hitler
Or any good Aryan
Who-sits drinking his life away
On a bench in the public square.

In Europe the poet feels uprooted, alienated. He finds himself in a culture into which he has been assimilated; but he is not accepted totally as an organic part of this culture. He feels, therefore, frustrated and longs for the sense of belonging he has not found.

Damas laments in a very beautiful poem *Limbé*:

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Rendez-les-moi mes poupées noires
qu'elles dissipent
l'image des catins blêmes marchandes d'amour
qui s'en vont viennent
sur le boulevard de mon ennui

Rendez-les-moi mes poupées noires que je joue avec elles
les jeux naifs de mon instinct
rester à l'ombre de ses lois
recouvrer mon courage
mon audace
me sentir moi-même
nouveau moi-même de ce que hier j'étais
hier
sans complexité
hier
quand est venue l'heure du déracinement

Rendez-les-moi mes poupées noires
mes poupées noires
poupées noires
noires

Give me back my black dolls
to disperse
The image of pallid wenches, vendors of love
Who come and go
On the boulevard of my boredom.

Give me back my black dolls to play
The simple games of my instinct,
to rest in the shade of its laws
to recover my courage
my boldness
to feel myself.
A new self different from the one I was yesterday
Yesterday
without complications
yesterday
When the hour of uprooting came.

Give me back my black dolls
My black dolls
black dolls
dolls.

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Though poetry is a major genre in literature in French by writers of African descent it is certainly not the only important type. This literature abounds in legends, short stories, novels, etc. Study of a novel would probably require more time than would be available to students not at the advanced level and unless the unit covered more than a few weeks.

Students with a good background, however, would gain much from any one of several novels:

Camara Laye. L'Enfant noir

Mongo Beti. Mission Terminée, Le Pauvre Christ de Bomba, or le roi miraculé.

Ferdinand Oyono. Une vie de Boy.

René Maran. Batoula, Livre de la brousse, Djouma, Chien de la brousse.

Cheikh Hamidou Kane. L'aventure ambiguë.

Bernard Dadié. Climbié

Sembène Ousmane. Le Docker noir, O pays, mon beau rêve l'Harmattan le mandat.

Jacques Roumain. Gouverneurs de la rosée

Philippe Thoby-Marcelin. Canapé vert, la Bête de musseau, le crayon de Dieu.

Edouard Glissant. La Lézarde.

These are only a few of the numerous novels from which one could gain much insight into the peoples and cultures of African and Caribbean areas. Students would learn that the concerns, problems, ideas, ideals and aspirations of these groups are as human as any they have met in the Western world and that the Africans seek solutions dictated by their experience the same as people everywhere.

Passages appropriate for student of any level can be found in all of these novels. One that we have used frequently with elementary or intermediate classes is taken from Bernard Dadié's Climbié. It tells the story of a little boy who is so glad he is able to write words that he writes them on the walls of the

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classroom. He is to be punished for this and suffers cruelly; but where else could he have written? He had tried the sand but the wind blew hard disturbing the letters he had formed. To, the walls had not been permanently harmed as he had erased the words he had written. The boy becomes so discouraged, as he feels that now he will never realize his dream of being able to read books one day. For how can he learn to read if he is not permitted to make the letters which forme the words in books? The youngster is so hurt and afraid when he hears that the school master is going to punish him that he runs away.

Students who have read Daudet's Le Petit chose and who remember their reading of Tom Sawyer, and other books of this type can find many parallels in Climbié. The vocabulary is easy enough for even a slow class to be able to understand and enjoy the passage. The fact that all verbs are in the present tense adds to the suitability of this text for an elementary group. Lessons in grammar can be drawn from the passage for students on all levels.

More advanced students would profit from reading entire short novels such as Une Vie de Boy, l'Aventure Ambigué; or Governeurs de la rosée. The first, told in the form of a diary is the story of a young Cameroonian, Toundi, an innocent youth who was awed by the white world as represented by the white masters in his country. His eyes are finally opened to the cruel realities of this world and he is killed by the Europeans who resent the fact that the young African sees them as they are.

Roumain's Gouverneurs de la rosee has been described as "a vivid prose idyll of elemental urges among an elemental people". It is the story of Manuel, who returns to his native village in Haiti after several years as a hired hand on a sugar plantation in Cuba. In Cuba he has seen the ways of a more advanced world: mechanical improvements, social strife, labor organizations. He had always thought of his native village as a peaceful oasis in his turbulent memory but now as he looks at it with new eyes he sees a community torn and impoverished by feuds and droughts. The author shows how Manuel attempts to solve his problems and to survive under very adverse circumstances.

African and Caribbean literatures provide a wealth of myths, tales and legends which can be easily adapted to classroom teaching and which give deeper insight into customs and traditions of

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the groups in question. Birago Diop's Contes d'Amadou Koumba, les nouveaux contes d'Amadou Koumba, Contes et Lavanes, Bernard Dadié's Le pagne noir are excellent sources for material of this type.

The works suggested so far in this presentation are only a minute part of the existing offerings by writers of African descent, using French as a means of expression. For every selection presented, there are many more equally as representative and as suitable for use in American classes. Indeed, for the teacher fortunate enough to be able to devote an entire semester or year to this literature, the possibilites are unlimited and the outcomes will be rewarding.

However, in the class where a much shorter period of time is given to the study of black writers of French expression much can be gained by introducing students to this literature which represents the experiences and grows out of the cultures of an important segment of the world's inhabitants.

A new source of interest and vigor is provided for French classes; a different outlook on Africa's people and new experiences are provided for our students.

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THE BLACK EXPERIENCE IN LATIN AMERICA

George Breathett

Members of the Consortium, I cannot begin to tell you how pleased I am to be with you this morning. I am especially happy to be sharing a platform with Mrs. Blanche Raiford and Dr. Naomi Garrett. Mrs. Raiford represents real continuity here in the college with regard to language studies, and her many contributions to the on-going of Bennett College are immeasurable. It may be interesting to note that Dr. Garrett and I have done our major research on studies dealing with Haiti and the French Caribbean in general. Prior to meeting Dr. Garrett I had received a request from Books Abroad to review her Renaissance of Haitian Poetry which had just been published in Paris by Presence Africaine. I had not seen the review. Since it was a highly favorable one, I sent her one of my off prints. We've discussed doing something jointly, but schedules simply have not permitted us such an opportunity to this point.

Today, I want to talk about the black man in Latin America, or what I like to call on occasions the Afro-Latin Experience. While much is known about the black man in the United States by most of us here, much less, if anything, is known about the black man in Latin America. Of course, we may wish to make an exception of Haiti and Brazil. In fact, the black man is often considered existing only in the United States and Africa, other kinds of racial designations being given elsewhere.

With almost five centuries of immigration, acculturation and assimilation, and as some historians say miscegenation (a term which I find difficult to use or explain), Latin America has evolved as a continent with pluralistic ethnicity and cultural diversity. A special kind of multiracialism serves as a differentiating factor in modern Latin American national societies and the several social classes within its various republics.

From the arrival of the first black slave in 1502, more than a hundred years before blacks were brought to the United States as slaves, although some blacks accompanied the conquerors, to the end of the slave trade in the nineteenth century, approximately 15,000,000 uprooted Africans were brought to the area we call Latin America. Subsequently, they and their descendents produced a veritable racial and cultural mosaic. Although less noticeable

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in the Southern portion of the area, the black presence has touched all of the republics and colonies in some way, each having at some time or other received some slaves. However, the areas of greatest black influence were and remain in Northern South America and the Caribbean, with these countries developing distinctive creole cultures of black-white admixtures.

Initially debased and humilitated by the Latin American slaveocracy, blacks used to their advantage their biological strength, non-material aspects of their ancestral cultures, and their golden artistic and musical heritages to contribute biologically, economically, socially, culturally and artistically to changing Latin America's life patterns and ideals. It was not long before his passion for liberty drove him to fight heroically, along or with other racial groups, for a social, political, and economic transformation of the areas where he numbered significantly.

Emancipation or freedom in several republics for many slaves came in the first half and for the remainder in the second half of the nineteenth century. However, freedom and citizenship did not ipso facto bring an end to the trouble and burdens that had plagued black men throughout the centuries. Inequities born and nurtured during the colonial period hung on, and racist views of preceding eras coupled with a plantation modus operandi made their suppression difficult. One must hasten to add that it was more a matter of skin coloring than race per se. However, the present witnesses a world which recognizes the continuing black Latin-American's struggle and with the concepts of Pan Africanism, Negritude and other like contemporary theories there is a global drive for emancipating the soul, spirit and body of the black men everywhere. The black Latin American is a dynamic and creative part of this concern. One sees him as both a culture modifier and an aggressive political force within each of his national societies. He is a partner in the determination of his continent's destiny, while simultaneously contributing to the larger framework of world civilization.

Let us now be more specific and take a look at that earlier period of the black experience in Latin America.

Associated with the slavery enterprise was a deculturation scheme aimed at stripping blacks of their traditional cultures and human personality. Material artifacts of their ancestral cultures, dispersion of kinship affiliates, brutality, lack of education except in connection with the Christianizing process were among the means adopted to accomplish this. Based on false assumptions-European racism, Biblical misinterpretations and a preconceived

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notion that blacks were without history, skills or arts, and were incapable of developing any - every effort was exerted to justify the assignment of blacks to an inferior status while Europeanizing them for selfish purposes. Like many today, these whites were totally ignorant of the great African empires and civilizations of Mali, Songhay, Dahomey and Timbuktu.

Blacks in Latin America were not long, however, in disproving the foregoing. They rapidly won de facto recognition of their humanity from some whites and Indians encountered in their new lands. Further, with the biological urge often stronger than cultural prohibitions, blacks from their entry on ward, intermingled with other racial stocks. Manumission became increasingly common and many blacks secretly acquired reading and writing skills from compassionate priests and slave holders in their forward thrust. Additionally, their African heritage provided them with an almost supernatural comfort and stoic patience, storng survival ingredients. While in diaspora he constantly looked for a return to Mother Africa.

When one looks at racial interaction in Latin America it can be generalized that the Spanish and Portuguese were most permissive in their relations with blacks, the French next and the English least. Was this a matter of religion? I will not go into that at this point. But, students of race relations and cultural variations in Latin America disagree on the causes of such differentials. For those who subscribe to the ideologico-institutional school of Gilberto Freyre, Arthur Ramos, Frank Tannenbaum and Stanley Elkins, differences in the slave nations' religion and pre-New World experience with blacks were key factors. E. Franklin Frazier, Eric Williams, and Marvin Harris, exponents of the ecologico-economic school, give greater weight to numbers, along with the material factors related to divergences in the colonialists' mercantilist goals, their industrialism and ecological adaptiveness, demographic ratio of the races in a specific colony, and financial pressures of the metropole. Of course, there are itmes and analyses which cause one to question both of these schools of thought.

Let us take a further look. In considering the ideologico-institutional school the question could be asked why such extreme French brutality in eighteenth century Haiti as contrasted with the relative benevolence of masterslave relations in Brithish held Trinidad, or even Haiti a century earlier? And why did mild Spanish treatment worsen in the nineteenth century? The ecologico-economic school seeks to verify that racial prejudice and discrimination are strengthened whenever large scale plantation systems.

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prevail and become stronger when they are particularly successful Nevertheless, simply technological-economic reasons alone are insufficient support for its theses because certain cultural history aspects advanced by the ideological school support the notion that plantocracy rigors were often tempered in day to day operations. For example, the racial permissiveness and promiscuity of the Portuguese, and the full citizenship rights granted free Brazilian blacks, contrast strikingly with the racial intolerance, constraints and hypodescent rule of the English. Likewise, at the height of Cuba's plantation system, her Spanish overlords seldom perpetrated the kind of violence and repressiveness experienced by eighteenth century Haiti and Martinique.

Therefore, if one analyzes each of the schools of thought, the balanced-approach school of Roger Bastide, Sidney Mintz and others is more tenable. Combining and reconciling the two former schools, it asserts that both sets of factors interactingly produced this Latin American diversity in racial differentials. As Bastide states, the solution lies at the "interaction of ideology and economics." Frank Bayard has made a more detailed analysis of these schools in his work.

A close correlation exists between colonial race relations history, the circumstances that attended black emancipation and progression, and the quality and orientation of his achievements and contributions. Few, if any, black Latins accepted their slave status. When free, they did not internalize any feelings of inferiority. Those most hostile to the system ran away from their plantations to live individually or in communal groups. This "running away" goes back as far as 1520, when in a show of interracial solidarity, blacks and Indians fought for a common cause in Haiti. One sees the same in Colombia (1529), Panama (1531), Venezuela (1550), and so the list goes. It may also be recalled that the first successful revolt against a colonial power in Latin America occurred in Haiti.

Thus, out of a history of revolt, blacks in Latin America developed a rebellious spirit and kindled hopes for freedom and an ultimate end of racism. It should also be noted that while waiting, many blacks took advantage of every available social, political and economic opportunity. In some cases, free blacks acquired up to one fourth of the colonial property. They assisted other blacks seeking manumission and gave refuge to hiding or runaway slaves. Plantation rigidities, creating an increasing racial awareness and cohesion, produced a "blood block", which eventually broke down the slaveocracy.

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With both slavery and colonialism as enemies of their full existence as human beings, blacks became freedom fighters and political engineers in the revolutionary struggle. Who were some of them (and students of foreign languages can read about them and their works in French, Spanish and Portuguese). One sees L'Ouverture in Haiti, Ruy Barbosa, Sylvio Romero and Joaquim Nabuco in Brazil. And here I must mention da Viega's use of the press, another source to which students may wish to refer. There was Antionio Maceo in Cuba. San Martin stated that thirty to forty percent of the troops who liberated Chile were black, and Chile is referred to as one of our white sister nations in South America. In Colombia, there was Jose Antonio Paez and Manuel Piar.

While blacks achieved full political rights as a result of independence and/or revolution, the pre-emancipation socio-cultural disadvantages did not immediately disappear. Of course, this could be the subject of an entire lecture.

Afro-Latins did not confine their concern for inter-black solidarity to the continent, nor their revolutionary spirit of freedom. They also directed it toward assisting the then colonized Africans and to defending universally the black race. Haitian intellectuals such as Antenor Firmin, Louis Joseph Janvier and Hannibal Price published such things as (and I'm giving the titles in translation from the French) The Equality of the Human Races, Racial Equality and On The Rehabilitation of the Black Race to refute such gross racists and Gobineau, Renan and Chamberlain. Benito Sylvain founded a paper (1889) in Paris to protest African colonization. In 1900 Sylvester Williams of Trinidad was among the first to launch the concept of Pan-Africanism. Incidentally, Du Bois attended the London Pan-African Conference called by Williams.

More recently, one sees the writers of Negritude, Jean Price-Mars, Aime Cesaire and my dear friend Leon Damas - a philosophy which looks at world black cohesion, redemption and welfare. Of course, Eric Williams of Trinidad-Tobago takes a different approach. He speaks primarily of economic ascendency, "a scientific age requires a scientific mind." Perhaps, the salvation of the Afro-Latin will be a fusion of the two.

Times does not permit me to delve deeply into the areas of literature, the arts and science. But let us just say a word. In these areas one sees a slow modification of the African artistic heritage through the integration of new forms and shapes. There was Francisco Lisboa (Brazil), sculptor and architect. There was Mestre Ataide (Brazil), painter, Machado de Assis was considered

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one of the greatest Brazilian writers. In Haiti, one of the most intellectually productive black areas, there were Beaubrun Ardouin, Beauvais Lespinasse, Etzer Vilaire, and those mentioned previously.

All of us are aware of the rhythms and dances from boleros to meringues to calypso and cha-cha, these being black inspired.

In the field of letters and arts, and I must be sure not to omit this even though time is running out, black Latin Americans have made numerous contributions. In their verse, prose, novels, essays and short stories, they have shown remarkable originality, power of expression and highest aesthetic analysis, along with their feelings on more conventional and universal themes. In his "Orphee Noir," Sartre described the black poet as "an intuitive seeker, plumbing into the dark void, using his instinct as a kind of radar to discover a fresh vision of the truth". In this manner, the Afro-Latin writer, with his spirit and fire has built his own mode of literary expression, his own poetry of universal emotion, his own humanism and concomitantly impressed and influenced the world.

In Cuba, and let me squeeze this in since Cuba is so close to us, the Afro-Cuban inspiration and racial rhythm are particularly strong in the poetry of N. Guillen and D. Bellagas, Puerto Rico produced P. Matos and E. D. Laguerre.

Time has not permitted me to treat all topics or areas desired. I merely hope that we have opened a few boxes whose contents you will wish to examine further. However, by way of conclusion it can be said that the black man in Latin America has made a tremendous impact on the area. As an active culture bearer, liberty bearer, nation founder and art enricher his contributions have transcended national scenes and racial horizons.

Yet we must continue to make the facts of the Afro-Latin's contributions known to the larger academic community, and enlightened persons everywhere. For the struggle against racism still prevails and the trumpets must still call blacks to battle until the walls come tumbling down all over the world.

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AFRO-SPANISH LITERATURE: ITS PLACE IN MODERN LANGUAGE TEACHING

Hortensia Sanchez-Boudy

I have not found more appropriate words to begin this lecture than those of Sir Leslie Stephen: "Literature may of course be studied simply for its own intrinsic merits. But it may also be regarded as one manifestation of what is called the 'spirit of an age'."

From that point of view, the "spirit of an age", we are going to study Black literature in Spanish. In this era of upheavals and violence, when the old values seem to fall from their pedestals, no one literature reflects so well the spirit of an age in the United States, the days of injustice, than Black poetry. No one literature has reflected so well the injustices of human beings in their relationship with others than Black literature.

Realizing this, we can say that in the face of the disoriented anguish of the world today, a new and originally authentic type of literature is studied more than ever: Afro literature, a literature which was born in remote civilizations, which are buried in the heart of Africa. In fact, by the end of the 15th. century, a culture such as the one we will shortly discuss, had already been born in Equatorial Africa.

We can without fear of error, point out that the development and culmination of this new Black art in the United States, will be at the disposition of all the people of the world, as it is already with Latin American-African culture.

It will be the responsibility of those Black youths who have gained entrance to the universities to reveal through poets, writers, dramatists, actors, musicians, sculptors and painters, all the humor, pain and sensual vitality which is characteristic of the Black race and its literature to the rest of the world. And through these artists the rest of mankind will comprehend the cultural expression of a people which, up to the moment, seems to have been born to suffer.

According to Juan Marinello, a famous Cuban critic, the best way to study the soul and essence of a people is to study their folklore. Although literary themes dealing specifically with the Black man were not ushered in for public acclaim by the critics until the beginning of the 20th. century, references to the suffering of the Black man appear in literature as old as African peoples.

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Through Mauricco Delafosse's book, The Negro-African Civilizations, we learn that in the history of Black literature there are numerous examples of myths, and fables, tales of war and love, which were actually never written down until recently, but were passed down from generation to generation by word of mouth. This trend of oral discourses continued until the educated Blacks, who had attended the universities in Europe and the Americas, began to collect and transcribe into Spanish, French, Portuguese, and English all of these compositions.

During the 16th. century, Black men and women experienced an intellectual flourishing which consisted of several works written in modified arabic. In Abyssinia, examples of Black literature written in Amharic have been found; the Blacks of "Vai" of Liberia and Sierra Leone used a syllabic writing of their own invention. The "baumn" of Cameroun utilizes an alphabet devised in 1900 by Naya, King of Trubam. In the African regions of Korosko and Mahas, there exists a graphic alphabet derived from an Oriental language. And, in Liberia, various manuscripts written in the "Vai" language have been uncovered. Black manuscripts have been found in the Kingdoms of Ethopia, Dahomey, Senegal, Segu, Kharta, Ghana, Vagual, Kumbi, Mali, Fiara, Sasso, Tokour, Congo, Sudan, Angola, and Cameroun.

Fables and refrains are abundant in the regions of lower Niger, the Congo and the Coast of Guinea, as well as in all of Equatorial Africa. Before all of these facts were uncovered, the Black race was thought of as a race without a literary background. (This idea was prevalent in the United States before the 20th. century.) This attitude has been changed. In recent years, an eagerness for literary creation has been awakened.

The existence of Black literature in the Spanish speaking world is the antecedent of Black poetry, and must be looked for in the Spanish Classics and other spanish authors where the Black man was treated with a more humanized attitude.

I have cited examples of this:

Antonio Mira de Amescua (1570-1640),
The Negro of the Best Master

Lope de Vega (1562-1635),
The Negro with the Best Master,
The Negro Saint Rosambuco

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Juan Bautista Diamante (17th. century),
El Negro Prodigioso.

Luis Quinones de Benavente (-)
El Negrito Hablador.

Let us now go a step further. The plays of the Spanish writers of the 17th. century, which was Spain's Golden Age, are full of original Black poetry and songs. Black culture and folklore flourished also in the Cabildos, or societies, as they are known in Spain. For this reason, when we talk about Black poetry, we must distinguish between the Spanish cultural area and the United States or Anglo-Saxon colonies.

African culture was, and still is, ignored in this country, but not in Latin America or Spain. In Spain, as early as the 15th. century, or even before, Black folklore was an active ingredient of Spanish culture. Today one of the most urgent tasks of the Black intellectual is the unearthing of the manifestations of the Black culture brought to Spain by the Moors.

There are many literary genres which deal with anti-slavery themes. The first abolitionist novel was written in Cuba. Anselmo Suarez y Romero was the author of Francisca El Ingenio o las delicias del campo. It was written before Uncle Tom's Cabin. It was born in one of the most famous literary gatherings in Cuban history, the Domingo del Monte gathering. This group denounced slavery in their writings to Mr. Madden, the English representative in the "Tribunal Mixto", a tribunal composed of several nations, established in Havana, entitled to pass judgements on the traffic slave cases. These judgements exhibit the anti-discriminatory thinking of the Cuban patriots and of the scholars.

The novel, Cecilia Valdés, is the most famous Cuban novel. Its author, Cirilo Villaverde, as well as Suarez y Romero, described the suffering of the slaves and attacked slavery institutions vehemently. The heroine of the novel, Cecilia Valdes, a mulatto, is a model of the Cuban beauty. The most famous Cuban ballet composed by Ernesto Lecuona, a famous musician who is known in the wide world of music, is entitled Cecilia Valdés, and it is based on the theme of Villaverde's novel. Sab was a novel written by the Cuban poetess Gertrudis Gomez de Avellaneda. It is a revolutionary novel, not because she portrays the misfortunes of the slaves, or because she attacks the inhuman institutions, but

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because the poetess dared show the romantic love of a black slave for a white lady. In Sab the slaves were portrayed as the compendium of all human virtues.

Espejo de Paciencia, (Mirror or Patience), by Silvestre de Balboa, is the first great Cuban literary monument. The hero is a Black man, Salvador. He is depicted as an example of courage, which he displays by killing Giron, chief of the pirates which have attacked Cuba. Following this poem closely, one realizes that in the 17th. century, when Espejo de Paciencia was written, the Black man enjoyed the protection of the Spanish law and was entitled to all its privileges and rights.

We do not talk in our countries of the discovery of Black culture as is done in the United States. The Black culture is today, and has always been, a basic component of our soul. As John Hope Franklin stated: "The Negro has become a basic element in the life of the Republic of Latin America. They are co-partners with Indians and whites in the development of their countries."

A few examples will show how deeply rooted in Latin America and Spain is African culture. Two popular heroes of Cuban folklore are the Negrito y el Gallego, The Black Man and the Gallician. They are the two leading characters of the Spanish Theater.

We see each other in a genuine partnership through our songs and poems, always making a unit, and a soul--the soul of the Latin American country. This does not mean that Black men have not suffered in our countries. They have. Slavery was a universal economic system with all the sufferings and the calamities that it implies. Here we differentiate between Spanish and Anglo-Saxon civilizations. The Spanish came to America to build a civilization. Spain founded one of the greatest cultural centers as the University of Mexico. Missionaires built hospitals, and Spain protected the poor and the Indians with one of the wisest of all legislations. The Spanish jurists protected the Indians, and in so doing, defied the Spanish-Americans authorities, for to the Spanish kings the Indians were creatures of God. There are available today, documented sources which point up the social concern of the Spanish for the Black man and the Indian.

As a whole, Spanish and Portuguese people welcome all races. Cortes and Balboa, during their exploratory expeditions, loved Indian women. Another famous conquerer, Vasco Porcayo de Figueroa, was proud to say that Indian girls bore him many sons whom he legitimized and loved. These men are only a small portion of the examples of Spanish and Portuguese friendliness.

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So thorough has been the integration of the Black man into Latin American society that during the War for Independence, a majority of the heroes were Black. Outstanding among them is Maceo, a Cuban General; one of the most popular Black men who ever lived. His name and deeds inspired patriotism, courage and bravery; he is considered the prototype of domestic virtues. Extolling the most beautiful feminine virutes is Mariana Grajales, mother of Antonio and José, two outstanding heroes during the Cuban War for Independence.

In Cuba and Puerto Rico, Black men lead the way: Juan Gualberto Gomez is a brillant Cuban journalist, and Barbosa is Puerto Rico's number one politician. Spanish history is in part the success story of many Black men whose achievements have often surpassed those of white men.

"Black is beautiful", and the Black women in Latin America are the living proof of this statement. The mulatto girl is the prototype of beauty and sensuality. Cuban literature's most beautiful heroine is Cecelia Valdés. Women owning and exhibiting those physical characteristics and quality traits which the fabled Cecelia is said to have possessed are worshipped by all men.

The songs of the Latin American Black man are full of sensuality, love, and happiness. They sing of a brilliant future and a happy present. Negro spirituals and the blues are not sung at all; the Black man does not dwell on past sufferings. He does not talk about slavery, for it is a nightmare connected with another time.

Black poetry originates from two different source , and each is characterized by a different set of emotions, Poetry from the North is the unique contribution of the Black American. Touching upon every square mile of the Caribbean is the poetry of the West Indian Negro. These two distinct types of poetry have only one area of similarity: the element and quality of the expression of sorrow in their composition. Beyond this point, they differ in poetic elements, intonation and content.

In the United States, the source of Afro-poetry finds its culmination in the Negro spiritual. These deeply moving musical compositions tell in a most eloquent manner the joys, sorrows, hopes and desires of the Black man. Because of his miserable state of exploitation, and his general exclusion from the little activities which help to make a day worth living, the Black man turned to his God and his religion for solace. It is no surprise, there-

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fore, that his songs lash out in a desperate search for a world where his condition will improve. The lyrics of the Negro spirtual are manifestations of the souls of Black people. Here their emotions flow unrestrained; here they cry out against unjust enslavement and beg the onlooker to see what salvery has done to them.

At this point, the Black American engages in violent rebellion; and here a line of demarcation is drawn between the Black and white races. The Black American should be counted among the rank and file of native born Americans.

Giving the rise of the Black American a special kind of impetus is Countee Cullen as he tells of the struggles of Black people to gain equal footing in the land of their birth. Along with Countee Cullen is Charles McKay who wrote of the horrors of southern hospitality: the lynching. And, last, but not least, Carrie Williams Clifford, author of The Black Regiment of Dixie.

In following the chronological development of Black poetry in the United States, we find a separation of the spirits of resignation and rebellion. We find Langston Hughes, Countee Cullen, Charles McKay, and Carrie Williams Clifford exalting the rebellion of the race, and James Carrothers and Felton Johnson encouraging submission and passivism: two attitudes, two epochs.

Ildefonso Perenda Valdes says:

> "Langston Hughes is the highest expression of Afro-poetry in America, where the spirit of rebellion is of an extraordinary beauty."

Hughes is considered a great poet, one who sings with the soul of his race, with the color of his skin, and with the intercrossed anguish of "el mulatto."

Black Americans have made a name for themselves in literature and can boast such greats as: Cullen, Douglas, Dubois, Dunbar, Hughes, Johnson, Locke, McKay, and Washington. The Black American has his own theater, novelists, critics, musicians and folklorists.

The second source of Black poetry begins in Cuba, and continues upward through Haiti, Santo Domingo, and Puerto Rico, then goes downward to the Caribbean coastlines, and on to other countries in the Americas such as Brazil. Throughout these countries, Black poetry is an instrument of gladness. Therefore, it is of the ut-

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most importance that it be pointed out that Afro-poetry reached its greatest degree of development and expression in Cuba and Brazil. Cuba not only popularized Black poetry, but her Black poetry gave her national recognition with the poems of Nicolas Guillen. Black poetry is also present in Puerto Rico, the Dominican republic, Colombia, Venezuela, Costa Rica, Panama, and Urguay as well as Brazil. The first man to turn the sensuality, the joyness, the color, the words, the tone, etc. of the Black poetry into music was the Cuban-Spaniard, Alfonson Camin in his book, Carey.

Another Cuban poet is the mulatto, Regino Pedroso, who was more occupied with the suffering of the Blacks, than in their happiness. A typical composition written by Regino Pedroso is *My Black Brother*. In his writings Pedroso describes the history of the Black man. He mentions his days of freedom, as well as the exploitation of the Black by other people. He talks of the many misfortunes of the Black man. In the poem *My Black Brother*, the most important lines is when Regino tell his Black brothers to keep the maracas still and to scream out the many sufferings of the Black race.

The most famous and gifted of the Cuban poets, a poet of international statue and perhaps the most representative of the Black soul, is Nicolas Guillen. His poems are still unsurpassed. Guillen has touched on all facets of the Black man's life, of the Black Cuban, and of the Black human being. Nicolas Guillen has written many different books.

One of the most popular of his poems is *Pregón*, a poem that describes the scenes which can be noted in the streets. This poem is entitled *El Pregon*, in it motivation. As Guillen uses African words, and mentions several Cuban fruits, he leaves the taste of the fruits in our mouths. A very worthy stanza in this poem is the one in which he calls the mulatto by the name of doleful flesh. This is an indication of the suffering of the Black race. In his poem *Tu no sabe ingles*, Guillen satarizes the Cuban that entered the United States and then returned to Cuba after a few days pretending to have forgotten the Spanish Language.

Guillen's biogotry of the white American is depicted in *Cana*. Guillen is sometimes too excessive because of his political ideas. The sufferings of the Black man, the evils of slavery, and the black man the human being, are the themes of *Sudor y Latigo*, one of the poems which Guillen composed for the book El Son Entero. Guillen is a strong advocate of what is called the Cuban mutalization. For Guillen, Cuba does not only have a mulatto culture, but

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also the Cubans are a component of white and Black blood. *La Balada de los dos abuelos* (Ballad of the two grandfathers), is about the synthesis between the white man and the Black man in Cuba. Let me give you a translation of the last few lines of this poem:

Frederico: *Both dream in the nite*
and walk, walk.
I put them together.

Facundo: *Both embrace each other*
Both share the same sight.
Both of the same strongheads rise.
Both of the same statue
Under the same stars.
Both of the same statue
Black longings, white longings
Both of the same statue.
They yell. They dream. They cry. They sing.
They Sing...Sing...Sing.

In *Son number six* of the poem book El son entero, Guillen developed the same theory of synthesis. Nevertheless, Guillen was unable to reach the same high lyrical perfection which he achieved in *blalda de los dos abuelos*. Guillen says that we have been mixed for a very long time now. The young have been mixed with the old, the black man with the white man. Guillen has also advocated a rebellion of the black man against the present conditions of today's society. Guillen dedicated *Sabás* one of his poems to Langston Hughes.
Guillen writes:

Take your bread; don't ask for it.
Take your light; fulfull your hopes
as you take a horse by the bridle.
Stand in front of the door,
But not with a begging hand.

Pales Matos is the most famous Puerto Rican author. His most distinctive book is Tuntun de pasa y griferia. Above all, it is characterized by the combination of the endings of the black language with the onomatopeyic voices, which Matos uses. I quote from *Danza Negra: (Black dance)*

Bamba y calabo
el gran Cocoroco dice;

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tu-cu-tu
la gran Cocorca dice;
tu-co-to

Matos is a master in describing the Antilles..."a sea of light, a flowering of happiness, of white clouds, a heavenly blue sea, of clear skies, white houses, and multicolor garments. It is life." In his verses, Pales distinguishes the characteristics of each island that makes up the Antilles. He wrote:

Cuba: ñanigo y bachata
Haiti: vudu y calabaza

Manuel del Cabral, born in 1907, in the Dominican Republic, wrote many different poems concerning different themes. *Negro sin nada en tu casa*, a poem by Manuel del Cabral, depicts a poor black man and his many misfortunes. He speaks of the landless Black man. He speaks of the land owned by a man who possesses one hundred handkerchiefs, and a brand new car. In the following poem one can find the touch of rebellion in Manuel del Cabral's heart:

Only when the land didn't belong to these people,
(the white men)
then the land would be yours. (Black men)

Another of his many good poems is *Propico suelto, Loosed up Tropic*, with the astounding description of what it is like to live in the tropics.

There are several valuable novels relating to the Black men in the Caribbean area. The most outstanding novel, is Ecue-Yamba-O, which is written by the admirable Cuban author Alejo Carpentier. This book is a sociological study of the Nanigos and serves as the best source of information of the African rites. Cesear Andreu Iglesias, a Puerto Rican, is the author of Una gota de tiempo, (A Bid of Time). It is a well documented novel concerning, among other things, the sexual relationships between blacks and whites in Puerto Rico, and in the reprecussions in the social status.

Black legends have been collected by Lydia Cabrera in Cuentos Negros (Black Short Stories), and Cuentos de la Jicotea.

The Cuban author Fernando Ortíz and Lydia Cabrera have assimilated all of the Black Caribbean culture. They have moved every unturned brick. A list of some of Cabrera's books, an of Ortiz's books, give a good frame of what they have done. They are listed below:

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Lydia Cabrera: La sociedad secreta A bakua.
Olan Iyebiye. Las Piedras preuosas.
El monte.
Refranes de negros viegos.
Anago. (Vocabulario Lucumi) etc.

Fernando Ortiz: Los negros brujos.
Los negros esclavos
Los cabildos Afrocubanos.
Martí y las razas
El Engano de las razas
Cuban Counterpoint.
Glosario de afronegrismos etc.

The Spanish language offers the black writer his best medium of expression because his poetry finds no recrimination. The rich melodious character of the Spanish language possesses a rhythmical setting through which the black poet can express his deepest emotions.

The black man of the Carribean depicts his radical oppression through his poetry; set in an environment of festivity, rhythm and brilliant colors, designed to give a sensual experience. Through this medium, his poetry virtually comes alive before the eyes of the beholder.

The black man in the tropics reacts to his environment; the burning sun, human injustice and back-breaking labor on the sugar plantation, by beating his bongos, and shaking his maracas and tambourines. The black man on the plantation has a tune in his soul; when the sun shines unmercifully, he shakes his maracas; when he is treated cruelly, he beats his bongos. The Afro-poetry of the Caribbean combines the rhythm of song with sounds and lyrics from the ancestral language.

There is no doubt that the accomplishments made by Blacks in Latin America are equivalent to the legal and social standings of the white man of the Latin culture. They are a basic component of the history of our nations. With the studies of the Caribbean Blacks, Afro-Americans will be able to overcome some of the difficulties which are present in today's U.S. society. As many of you already know, the main premises of the Black society, according to leaders like Senghor are:

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1. Appraisal to the natural elements, demanding for Africa the privilege of conserving its non-stained nature.

2. The supremacy of natural dynamism over the stagnant technical values of the Western civilization.

3. An appraisal of the rhythmical elements, versus the intellectualism of the Occident.

4. A super appraisment of the instincts.

All of these essential components may be found in the dynamic poetry of the Caribbean.

In conslusion, it can be said that the achievements made by Black people of the Caribbean should serve as a source of experience and guidance to the Blacks of the United States and that much of Africa has been transplanted to Cuba and the Caribbean area. The black American can find in the Caribbean, the values, the folklore, language, customs, religion, and many other characteristics which constitute the soul of the African.

CLASSIFICATIONS OF AFRO-SPANISH LITERATURE

I. Here the author treats his theme from an objective point of view.

   1. This classification has no special characteristics.
   2. It is written on a high intellectual level.
   3. Uses the "Black" theme as a descriptive element.

II. Here, the Black author makes use of the "Black" vernacular, thus adding a unique kind of beauty to the work.

III. Here the author uses words of African origin to create a certain effect. The author also makes use of onomatopoetic words and repetition to achieve the desired effect. Popularly used words and phrases:
   1. Maudinga, Macumba, Congado, Volu, boquine
   2. Candombe, bocuiche, bambu, Totem, cocotero
   3. Uamba endoco
   4. Efimaro, bongo, endiminoco

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IV. Here the author makes use of religious themes and deals with rituals and ceremonies.

V. Here the author protests against those social institutions which have adversely affected the Black race as a whole.

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